

THE QUAVER,

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And Exponent of the Letter-note Method.

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Dr. Hullah's Report for 1880 on Music in Training Colleges.

MY LORDS,—In the reports which up to this time I have had the honour of addressing to your Lordships, the pleasant duty has fallen to me yearly of recording improvement all but uninterrupted in the average skill, ear, and even voice of the students who have come before me for examination, but I find myself under the necessity of bringing under your Lordships' consideration an impression difficult to resist, that it has been carried as far as it is at present likely to be carried, and, seeing that nothing long maintains a stationary position, progress will ere long be replaced by regress, unless measures are taken to check the causes which ere long will assuredly bring it about.

The study of music, unlike that of any other subject in the curriculum of the school teacher, has hitherto been carried on in the training colleges without any special or recognised object or purpose. That the more intelligent students in those colleges should willingly avail themselves of the opportunities offered to them there of adding to the number of their accomplishments skill in vocal and even in instrumental music—should even regard it as one of the most precious and delightful of these—is shown beyond doubt in every examination. But that this accomplishment has any direct bearing on their positions as schoolmasters and schoolmistresses must, under present circumstances, be regarded by them as a matter of considerable uncertainty. These young persons cannot be ignorant of the notorious fact, reported to your Lordships year by year by Her Majesty's inspectors, that *singing from notes*, taught at such an expense of time, pains, and money in every training college, is rarely even attempted in the elementary schools for the conduct of which they are undergoing preparation; and that success in teaching it where attained will meet with neither estimate nor reward. The knowledge of this fact, for fact it is, though as yet comparatively inoperative on the better class of students, has begun to act on the idle and careless class, and must ere long drive all students to throw their energies on subjects that are—*more remunerative*.

The little or no direct results in elementary schools of the teaching of music in training schools has led to a very wide spread belief that this teaching is, in a large number of instances, all but useless; and with a view to supplement

its shortcomings, a number of persons, doubtless well meaning, but obviously ill informed on the circumstances of the case, have been induced to form themselves into a society for the training of music teachers in elementary schools. How little they can have known of the work which has been going on in the training colleges for some years past, may be gathered from the following table, in which is shown the number of students who have left their colleges in England, Wales, and Scotland after two years' training since 1872, the year in which they were first placed under systematic musical inspection.

Year.	Male Students.	Female Students.	Totals.
1872 ..	677	716	1,393
1873 ..	793	856	1,649
1874 ..	839	989	1,828
1875 ..	805	1,007	1,812
1876 ..	847	1,092	1,939
1877 ..	843	1,098	1,941
1878 ..	833	1,115	1,948
1879 ..	858	1,153	2,011
1880 ..	816	1,099	1,915
	7,311	9,125	16,436

We have here a list amounting to 16,436 students, every one of whom (save a few last year) I have personally and individually examined. To these must be added a number, which I have no means of ascertaining, who were trained before the colleges in which they were students were subjected to musical examination, and perhaps even a larger number who have or had learned something of music in other places. It would be difficult or perhaps impossible to say how many of these are now in any sense musicians; but it is certain that an enormous majority of them, now engaged in teaching in elementary schools, ought to be found competent, *under the pressure of a motive strong enough*, to "teach children from notes" more or less efficiently.

The time seems to be come for completing the examination of elementary schools by subjecting to it such musical work as is done in them. The means for doing this are quite accessible, and to be brought to bear with a little preparation and at a moderate cost.

I propose that there be placed at the disposal of each of Her Majesty's Inspectors one or more assistants especially skilled in music, who shall annually examine, in conformity with the following scheme, each of the schools under his inspection, and that these musical assistants be paid for their services, either annually, *per day*, *per hour*, or *per school*, as may hereafter be determined.

That the majority of the inhabitants of Great Britain living in towns, the experiment of musical examination be first made in town schools, and that subsequently it be extended to such schools, whether in town or country, as make formal application to the Education Department for it.

These musical assistants might be drawn from the following classes, representatives of which are located in every part of Great Britain:—

- (1.) The musical instructors in the training colleges.
- (2.) The adult members of cathedral choirs.
- (3.) Organising music masters.
- (4.) Various professors who have given special attention to class teaching.

The subjoined scheme (subject of course to revision) will show what teaching in the various "standards" of elementary schools my Lords may safely recognise as "satisfactory" and worthy of recompense.

I must preface the details of this scheme by remarking that the primary condition of its being worked at all must be the appropriation of a defined and sufficient place in the time table of every school for musical instruction and practice. This work, where it is at present done at all, is done at all sorts of otherwise unoccupied times, and is invariably the first made to give way to any other thought to be of greater importance.

The shortest time to be devoted to it in every school or division thereof with any chance of success should be, I conceive, three half-hours in every week.

STANDARD I.—Very simple and short passages in the "natural scale" to be *sol-faed* from dictation, or from the pointer applied to the ladder representing the sounds of that scale.

Measures or bars, consisting of minims and crotchets only, to be recited (without musical intonation) from dictation, or *sol-faed* in monotone.

STANDARD II.—Simple passages, involving occasional modulation into the scales of the dominant and subdominant of the natural scale, to be *sol-faed* from dictation, or from the pointer applied to the ladder.

Measures or bars (as for Standard I.) comprising semibreves and quavers in addition to minims and crotchets.

Ear Tests.—Passages similar to the above to be *sol-faed* or played on an instrument by the examiner. The notes composing them to be named by the scholars individually and collectively.

STANDARD III.—Simple rhythmical passages to be written in musical notes on a board by the examiner, and to be *sol-faed* by the scholars not more than three times each.

STANDARD IV.—Barred phrases written in musical notes to be first read (without musical intonation) and afterwards *sol-faed*, each process not more than three times.

STANDARD V.—Barred phrases written in musical notes involving common modulations to be *sol-faed*, first without reference to the lengths of the notes composing them and afterwards in time.

STANDARD VI.—A song, round, or other piece, in at least two parts, previously practised, to be *sol-faed* and then sung, under the direction of the school teacher.

In this exercise correct time and tune will be regarded as indispensable, and the performance recorded as fair, pretty fair, or good accordingly. Other and higher qualities (*timbre*, or quality of sound, pronunciation, etc.) to be recorded as very good, excellent, and the like.

The musical examiner will not direct or interfere with this last exercise, save by silencing or removing any one or two scholars whom he believes to be "leading" the others. He will do this in the examination of all the other standards whenever he thinks it to be necessary.

No direction for, or allusion to, *singing by ear* is made in the above scheme. That children should imitate anything, musical or unmusical, that they may happen to hear, whether in the school or elsewhere, is inevitable; but I believe the recognition of this practice as work adds greatly to the difficulties attending the first business of the singing master, the formation of the ear, and the association of given sounds with their symbols. No singing by ear is recognised as singing in the *Ecole Normale* of Brussels. From every child's entry therein he is taught to connect sounds with their symbols. And I have visited no school in Europe in which such results have been attained as in the *Ecole Normale de Bruxelles*.*

I therefore recommend that after 1882 singing *by ear* be no longer regarded as *singing*, and that no award for singing be made after that date save for singing *by note*.

Towards the close of a "Report on Musical Education Abroad," which in 1879, I had the honour to address to my Lords, after a warm encomium on the teaching of music in the schools of Holland and Belgium, I said that there were means and appliances in England, could they be brought to bear, whereby instruction in our elementary schools might be made to equal that of one and even of both of those countries.

I said "the musical instruction given in our normal schools might, in special instances, be

* Report of Musical Education Abroad, by John Hullah, 1879.

carried further than it is, and students who show special talent for the subject might, in special instances, be carried further than it is, and students who show special talent for the subject might, at the end of their two years' training for the elementary school, be sent to the projected Royal College of Music at South Kensington, with a view to their formation into a body of music-masters in towns or districts where a sufficient number of schools to occupy the time of each one of them could be found together." "Teachers of this class," I added, "need not any where supersede the school master in his musical work, but they might aid him, both in the higher and lower. Schoolmasters who did not need such aid, and felt sure that without it they could meet the requirements of a competent Inspector, could and would do without it."

To this proposition I will now venture to add another: that the candidates for the office of musical examiner in elementary schools be required to attend a course of special instruction at the Royal College, at the close of which their general musical knowledge, and especially their skill and tact as examiners, should be tested and certified by the professors of that institution. By this means your Lordships and the country at large would have as good an assurance as it is possible to prove that the work of musical inspection was likely to be done efficiently.

It is not necessary that I enter into further working details of this scheme which, in some shape or other, must, I feel sure, come under the consideration and receive the sanction of your Lordships at some time or other.

I subjoin two short reports respecting the work, theoretical and practical, of the past year which have been forwarded to me by the Rev. W. H. Bliss, Mus. Bac., Oxon, and Mr. W. A. Barrett, Mus. Bac., Oxon, to whose valuable work I have more even than on former occasions been in the course of it indebted.

By what Means can National Education in Music best be promoted?

By SIR ROBERT STEWART.

A paper read at a Meeting of the Social Science Association, Dublin.

IT is now twenty-four years since, upon the establishment of the Social Science Congress, its inception was hailed by Robert Owen, of New Lanark (one of the most remarkable men of those days, and who perhaps

approached as nearly as possible to the ideal of a philosopher), as being "the first time in the history of man when the door was widely thrown open for the admission of truth upon subjects of the deepest interest to humanity."

It certainly forms a corrective to these glowing words spoken by Robert Owen in the presence of men like Lord Brougham and Lord John Russell, to find the meetings described from another point of view by his biographer, Mr. Wm. Sargant, as "the making of speeches, and self-glorification." I hope to steer a medium course, and whilst I try to make way (as Owen said) for the admission of some truth upon a subject which interests us all (for music, of all the arts, boasts the greatest number of disciples) I was, on the other hand, so far from wishing to make speeches, or deal in self-glorification, that having at first declined the task of addressing you, I did not consent to take part in to-day's proceedings, until pressed to do so by your Committee of Management.

To discuss music as a whole would demand a longer period than this Congress would be willing to accord to any essayist or speaker. It might be classed under the heads of Historic, Scientific, and Social Music, which again might be subdivided more or less minutely. Before, however, proceeding to topics so exalted, we must come to something more practical than an Art discussion.

It is difficult to measure *Æsthetics* by the yard, or to weigh progress by the pound. Even in these days of returning protection, most people think that the development of trade may be safely left to individual energy and the instincts of wealth producing ambition; but Art, as the history of the world shows, has always needed the encouragement of those who are not only enlightened, but wealthy and powerful also; witness that effectual encouragement of the art of painting by the generous *bourgeoisie* of Holland in the palmy trading days of the Low Countries, to which we owe the grand works of the Dutch School; while the support of Handel by the Duke of Chandos—of Haydn by Prince Esterhazy—and of Beethoven by a few of the Austrian nobility, notably the Archduke Rodolph—has enriched the world incalculably; for it is to these three patrons of music that we are indebted for the "Chandos Anthems," and "Acis and Galatea" of Handel; for the hundred symphonies and eighty stringed quartets of Haydn; and for the Mass in D, with many other of the best works of Beethoven. "The means whereby National Education in Music can best be promoted" would involve a tolerably liberal supply of what is described as "the sinews of war"; and I own I know of no present available means whereby this

indispensable motive power can be supplied. In the United Kingdom—not to speak of Ireland—only one public body has availed itself of the powers recently granted under the "Public Libraries Act (1855 and 1877)," to raise a rate in aid of Art, and that is the Corporation of the Southern City of Cork. As for Dublin, where we have a new corporation, the abolition of the old one, which was to have effected many improvements, seems to have failed in that one improvement which would have been appreciated most of all, I mean the lightening of taxation; so that I am quite sure that the proposal to raise from Dublin City by taxes, present or future, any sum like £100,000 or £200,000 for Art purposes, would find no seconder, and perhaps be laughed out of Court. Equally vain would be the hope that the British Government should place at our disposal, for the objects advocated in this paper, a sum of money equaling in value even one iron-clad of that costly type known as the warrior-class. And yet, what might not be effected with £250,000, the expense of one of those ugly monsters, which a torpedo or a chance stroke from one of her own consorts is capable of sending in a few minutes to the bottom of the sea! Invested at even a moderate rate of interest, it would produce about £120,000 a year. Should I incur your censure for regarding Art through the sordid medium of pounds, shillings, and pence, I need not travel far for an illustration in my defence; this very congress having in their list of preliminaries dealt first of all with the question of providing necessary funds for your proceedings. Supposing, however, that some noble-minded gentleman should arise—one like Mr. Henry Roe, who gave £250,000 to re-build and re-endow Christ Church Cathedral in this city—and that he should be induced to deposit even one-third of such a sum in the hands of trustees, to be expended in promoting National Education in Music; then, indeed, we might set in earnest about the promotion of the Art, which, as I said just now, might be considered under three aspects:—Historic, Scientific, and Social.

The first of these might be subdivided into three: A, B, and C.* Letter A would include the development of music, theoretical and practical; and its comparative progress in different ages, nations, and degrees of civilization. This part of the subject should be handled in lectures, free to the public; premiums being awarded to students who, by attention, should show their ac-

quaintance with the course; and indeed I know of no more interesting or instructive way to part information in this direction than well-devised historical concerts, and lectures similar to those held lately at Dusseldorf, where the Bach Society, in October, 1879, gave specimens of every style of music, from Homer's "Hymn to Demetrius" down to the "Morning Song of Wagner." Spohr's "Historical Symphony," dating fifty years back, was conceived on this plan; the opening movement being written in the style of Bach and Handel; the Adagio in that of Mozart; the Scherzo imitated Beethoven; and in the finale the composer endeavoured to embody his own style, together with that of Mendelssohn and other modern writers of the day (1838-9). Somewhat similar in design was Spohr's Violin Concerto, called "Old and New," in which the composer sought to contrast the School of Tartini, and other early writers for the instrument, with the more modern style of Paganini and the executive wonder-workers of the nineteenth century.

Under letter B should be classed, The Growth and Cultivation of National Music considered as to its influence upon society, and as a reflex of national character. An interesting department of ethnology, upon which, addressing an Irish audience, I feel it will not be necessary to expatiate; I may just remark in passing on that the late Dr. Crotch, professor of music in the University of Oxford, collected and published three volumes of musico-ethnological specimens, by which his lectures on these topics were illustrated in a most interesting manner.

Under the third subdivision, letter C, I would deal with the invention, structure, and uses of the different kinds of instruments; and here it will for the present be sufficient to point to the Kensington collections of old instruments of music recently brought together, and to the illustrations of these given in Carl Engel's catalogues. So much for the treatment of our subject from an historic point of view.

Under the head of Scientific Music, two classifications would arise: D, acoustics; and E, the physical effects of music. The first of these, lectures upon acoustics applied to the theory of music, form a department of our subject requiring no special allusion to recommend it to my audience, the lectures promoted by the Royal Dublin Society† supplying an excellent illus-

* I shall not attempt to enter fully into all these subdivisions, which are here inserted to preserve the order of the subject, but shall only enlarge upon whatever bears on the main question, that of promoting National Musical Education most effectually.

† In one of these, a small eighteenpenny tract with engraved illustrations, published by Chapman & Hall, 195, Piccadilly, much useful information on the subject may be found.

‡ At the Royal Dublin Society, founded about a century ago, and lately much assisted by the Govern-

tration of what I recommend, if utilized by prizes being awarded to proficient students, and greater publicity secured for the lectures, of whose existence many persons are unaware.

Under letter E arises the consideration, How far the physical effects of music may be utilized, with a view to the treatment both of bodily and mental diseases? This is a very interesting part of the scientific phase of our inquiries. The example of Dr. Burette (born in Paris 1665, died 1747), and the members of the Academy of Sciences in 1707, 1708, and subsequently in 1737, having been, so lately as 1874, followed by Dr. Chomet, also a French physician. Everyone is familiar with the instances of Saul soothed by the playing of David, and of Elisha crying out for a minstrel to allay his agitation after the conduct of Jehoram towards him. The story of Farinelli, who by his marvellous singing completely cured the king of Spain, supposed to be hopelessly afflicted by melancholy madness—is well authenticated. Luther, too, has told us that he banished despondency by music, and that the sound of a chord had actually the power to raise him from prostration on the ground. It is a great leap from Luther to George Sand, but Dr. Chomet quotes a letter to Meyerbeer from the celebrated novelist, in which she declares that the melancholy which at one period of her life oppressed her was always removed after the playing by her nephew of a certain piece of pianoforte music. While Dr. Burette believed it quite possible that sciatica, epilepsy, and lunacy might be radically cured in this manner, the treatise of his successor, Dr. Chomet, leans to the physical effects wrought by four special instruments, the flute, clarinet, drum, and trumpet; and far from being satisfied with those ancient examples, Amphion, Apollo, and Orpheus, his volume abounds with modern instances. That the views of Drs. Burette and Chomet are by no means without supporters even in these practical days, will be apparent in the following extract from Professor Ella's programmes of the Musical Union for 1873, where the professor (a man of uncommon sense and shrewdness) states as follows:—"Contrary to medical advice, I left my sick-room—an invalid—to assist at the last Musical Union, and returned home convalescent. In November, 1845, at Vienna, under similar circumstances, I attended a most exciting performance of Berlioz's music; the same results followed."

It will perhaps be sufficient if I thus allude to these matters in passing on to the more tangible features of our inquiry.

(To be continued.)

ment—lectures are delivered by professors of various arts and sciences from time to time.

MONTHLY NOTES.

THEY have an original way in Venice of protesting against a bad tenor. A gentleman in the parterre of the Teatro Malibran recently opened his umbrella and held it toward the stage, evidently to keep off the shower of false notes. The auditorium at once became a forest of open umbrellas. The tenor fled, the curtain fell, and art was avenged.

Some people can invect awful mean slurs. When the Jenkins girl was whaling away at the piano and pestered the next-door neighbour, the next-door neighbour came out on the steps, listened to the noise a minute, looked up at the Jenkins girl's mother, who at the window, and said, "Got plumbers at work in your house, haven't you?" No wonder those families don't speak now.

At Rome a new instrument, or rather the improvement of an old one, called the *angelico*, is again coming into use: It is formed of fifty pieces of crystal, and has a key-board as long as the piano. It is played with two little hammers: the bass hammer has two prongs, which take an octave; the treble hammer is single and plays the melody. The tones of the instrument are said to resemble the human voice very strangely. The inventor or rather the perfecter of the instrument is to visit England and America to introduce his work.

According to an advice from New York, Madame Patti had contracted to sing the soprano music of the "Messiah" at Cincinnati, at Christmas last, for the enormous fee of 7,000 dollars (£1,400).

(From "The New York Musical Critic.")

It is said that the process of casting the new big bell for St. Paul's Cathedral has now been completed at the foundry of the well-known bell founders, Messrs. M. Taylor & Sons, of Loughborough, Leicestershire. The preparations had occupied many months, and had been conducted under the personal supervision of Mr. Taylor, the senior partner. The new bell being the largest in the kingdom, an additional furnace had to be erected, three being required for the purpose. About 21 tons of metal were prepared, and this on

being permitted to issue occupied about four minutes and three-quarters in filling the huge mould. Recently the enormous casting was in process of cooling down. On being dug out it will weigh no less than 17½ tons. It is said that the Midland Railway Company has declined to transport the ponderous load to the metropolis, and it will accordingly have to be conveyed by road.

Musical Standard.

Advertisements.

The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

To Correspondents.

Write legibly—Write concisely—Write impartially. Reports of Concerts, Notices of Classes, etc., should reach us by the 20th of each month.

The name and address of the Sender must accompany all Correspondence.

The Quaver,

January 1st, 1882.

Teachers of the Letter-note Method are respectfully urged to send us from time to time full information respecting their work.

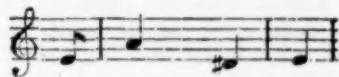
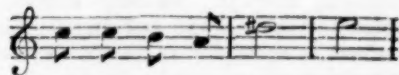
The Discussion on Tonic Sol-fa.



IN continuation of our remarks of last month, we have next to consider a further reform in Tonic Solfa, in the matter of intervals which "cannot be translated, mentally or otherwise, to a different key, for they are essentially chromatic." This innovation is a decided departure from the teachings of Tonic Solfa in the past, but we welcome it nevertheless as a step in the right direction, although here again Letter-note and other methods have discerned the difficulty and applied the remedy long ago. But while we agree in principle with Tonic Solfa teaching herein, there are certain points of detail to which we demur; and, as already hinted, it is to

the interest of the movable do methods generally if our older representative can be induced to keep strictly to the path of musical rectitude. One of those points is the advice given (page 203) to treat the interval FA RE-sharp as a major second. This is the plan adopted by Mr. F. Wareham, who we believe was the first to advocate it in print. But we take exception to it, partly on the ground of its faultiness in certain particulars, and partly because there is a better way. To begin with, the interval is a diminished third—not a second of any kind; consequently, treating it as a major second will scarcely harmonize with Tonic Solfa teachings elsewhere. Next, the interval between FA and RE-sharp (supposing nothing in the harmony causes it to be otherwise) is ten commas, while the major second contains only eight, or at most nine; consequently again, if this interval is rendered as a just major second, the RE-sharp produced will be too sharp by one-fifth, possibly by two fifths of a "semitone." But, granting the usefulness of the major second as a proximate model, then, in order to avoid spreading a pitfall for the singer, we ought to add directions to the following effect:—"The just sound is a shade flatter, and you must *feel* for it till you get it, in accomplishing which, if TI or FA-sharp occur simultaneously in another part, make your note 'chord' therewith." The better way, however, and the more useful to practise because it is of universal application, is to insert a suppositious guide-note in order to reach the RE-sharp,—thus FA, (MI), RE-sharp, MI, which device has been used in Letter-note all along, and is in fact a device of the method, based upon the fact that RE-sharp forms a leading note to MI, and has to be thought of in connection therewith.

Another noteworthy point, is the direction for attaining the RE-sharp in the following passages:—



in which, after stating that the "leading note" plan above-mentioned is the best help, but involves the danger of over-sharpening this note (a danger we have never experienced, and cannot conceive possible if the intervals MI, RE-sharp, MI, are thoroughly known), a second direction is given—viz., "to think of RE and sharpen it." This last is peculiarly a Tonic Solfa process, and was in fact the remedy proposed by them in former times. But this was when the method was young, and its originator did not possess the skill and experience of later years; and we quite thought the process had gone the way of all the earth long ago. From the somewhat slighting manner in which the lecturer speaks of it, we guess that he himself is quite cognisant of the futility of the thing; and though he may mention it as a thing to be recorded, he quietly puts it out of existence. It is time it was, and we have no scruple in contributing a kick towards that desirable end. The fact is, no two sounds are more antagonistic than a given note and the same note accidentalized; indeed, so far as the learner realizes the tonality of the one so far that of the other is deteriorated. Consequently, if he wants to sing RE-sharp, don't let him think of RE at all, and he will accomplish the interval with comparative ease. To think of a sound and then sharpen the mental impression of that sound, is an exercise of imagination, memory, mental acoustics, psychic force, or whatever else it may be termed, which would tax the powers of many sight-singers. Of course an experienced sight-singer can produce RE-sharp as easily as RE, and to him the one comes as "natural" as the other. To him also it may be possible to think of RE and sing RE-sharp, or even to think of "Old Hundredth" and sing "Pop goes the Weasel," but the process in question is intended for the assistance of learners—learners still, although they have commenced the study of chromatic interval. To such singers, the advice to "think of RE and sing RE-sharp" is about as contradictory as directing them to "aim at an outer and make a bull's-eye," and about as impossible. Had the Tonic Solfaists dealt more largely with "advanced music," they would have found out long ago that this way is useless educationally, and

would have written over it "No Thoroughfare." But by the other method—that adopted by Letter-note—there is no difficulty whatever, once the ability to insert a supposititious guide-note has been acquired: in fact the last of the examples quoted almost looks as if it had been written by Mendelssohn for the express purpose of illustrating the use of the guide-note, thus:—

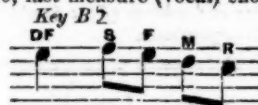


Next month, we hope to sum up and conclude these somewhat discursive comments.

ERRATA.

The following typographical errors escaped notice in last month's music:—

Page 10, last measure (vocal) should read—



Page 11, 9th measure, instead of "us" read "me."

Page 12, 7th measure, 1st note in alto should be FA.

POPLAR. On Dec. 10th, at the Town Hall, Mr. Geo. H. L. Edwards gave a concert consisting entirely of Scottish Music. The singers were Miss Agnes Larkoom, Miss Coyte Turner, Mr. Joseph Hay, Mr. C. A. White, and Mr. Henry Prenton; Mr. Edwards presiding at the pianoforte. In addition, there was the further attraction (to Scottish ears) of a performance upon the bagpipes, by Mr. John Mackenzie, together with a recitation from "Marmion" by Mr. Dacres Smith. The bill of fare thus provided proved magnetic, and drew a large and sympathetic auditory. R. A. Smith's song, set to Tannahill's words, "Jessie, the Flower o' Dumblane," capitally sung by Mr. Hay, was enthusiastically received. The composer and poet of this song were bosom friends, and the fact manifests itself in the happy blending of music and words. The other vocalists, although ungifted with Mr. Hay's pure Broad Scotch, gave excellent renderings of their respective songs; the most noteworthy being "Twas within a mile of Edinboro' Town" by Miss Larkoom, and "Auld Robin Gray" by Miss Turner. Mr. Edwards contributed two well-played pianoforte solos, one of them original and commendable.

GLOUCESTER. On Dec. 16th, the Choral Society performed Dr. Bridge's cantata, "Boadicea," and Haydn's "Spring." The principal vocalists were Miss Annie Marriott, Miss Mary Tunnicliff, Mr. Edward Dalzell, and Mr. T. Brandon. Mr. Lloyd conducted.



Praise ye the Lord.

Psalm. CXLVII., 1, 2, 3, 5, 6, 7, 11, and 12.

ANTHEM.

Moderato.

R. A. SMITH.

First system of the musical score. It features five staves: Treble, Alto, Tenor, Piano, and Bass. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Moderato'. The lyrics are: 'Praise ye the Lord. For it is good to sing prai-ses, to sing prai-ses'.

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: 'un - to our God, For it is plea-sant, and praise is come-ly, sing'.

Third system of the musical score. It concludes the piece. The lyrics are: 'prai - ses, sing prai - ses un - to our God, For it is plea-sant, and prai - ses, sing prai - ses un - to our God, For it is plea-sant, and'.

PRAISE THE LORD.

praise is come-ly.

praise is come-ly.

Andante.

praise is come-ly. The Lord doth build up Jo - ru - sa - lem, He

ga-ther-eth to - ge-ther the out - casts of Is - ra - el,

He heal-eth the bro-ken in heart, He heal-eth the bro-ken in heart, And

And

bind - eth up their wounds. Great is the Lord, and of great power,
 bind - eth up their wounds. Great is the Lord, and of great power,
Maestoso.
 bind - eth up their wounds. Great is the Lord, and of great power,

Great is the Lord, and of great power, Great is the Lord, Great is the Lord,
 Great is the Lord, and of great power, Great is the Lord, Great is the Lord,
 Great is the Lord, and of great power, Great is the Lord, Great is the Lord,

Great is the Lord, and of great power, his un - der - stand - ing is in - fi - nite.
 Great is the Lord, and of great power, his un - der - stand - ing is in - fi - nite,
 Great is the Lord, and of great power, his un - der - stand - ing is in - fi - nite,

The first system of the musical score is in 3/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: "The Lord lifteth up the meek: He cast-eth the wicked".

The Lord lifteth up the meek: He cast-eth the wicked

The second system continues the melody and accompaniment. The lyrics are: "down, down, down to the ground. Sing, Sing, Sing, Sing, With spirit.".

down, down, down to the ground. Sing, Sing, Sing, Sing, With spirit.

The third system continues the melody and accompaniment. The lyrics are: "Sing to the Lord with thanksgiving, Sing to the Lord with thanksgiving, Sing Sing to the Lord with thanksgiving, Sing to the Lord with thanksgiving, Sing".

Sing to the Lord with thanksgiving, Sing to the Lord with thanksgiving, Sing Sing to the Lord with thanksgiving, Sing to the Lord with thanksgiving, Sing

praise up-on the harp, Sing praise up-on the harp, up-on the harp to our God, Sing
praise up-on the harp, Sing
praise up-on the harp, Sing

praise up - on the harp, Sing prais - es un - to our God. The
praise up - on the harp, Sing prais - es un - to our God.
praise up - on the harp, Sing prais - es un - to our God.

Duet.

Lord ta - keth plea-sure in them that fear Him, in those that hope, that
Lord ta - keth plea-sure in them that fear Him, in those that hope, that
Lord ta - keth plea-sure in them that fear Him, in those that hope, that

Andante.

hope in his mer - cy. The Lord tak - eth pleasure in them that

This system contains the first five measures of the piece. It features a vocal melody in the upper staff with lyrics, and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C).

fear him, In those that hope, that hope in his mer - cy.

This system contains the next five measures. The vocal melody continues with the lyrics, and the piano accompaniment provides harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Chorus.

Praise the Lord, Praise the Lord, Praise the Lord, O Je - ru - sa - lem ;

Praise the Lord, Praise the Lord, Praise the Lord, O Je - ru - sa - lem ;

Maestoso.

Praise the Lord, Praise the Lord, Praise the Lord, O Je - ru - sa - lem ;

The chorus section is marked 'Chorus.' and 'Maestoso.' It consists of two systems, each with four measures. The tempo is indicated as 'Maestoso.' The key signature remains one flat, and the time signature is 4/4. The lyrics are repeated in each measure.

First system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: "Praise thy God, thy God, O Zi - on; Praise the Lord, O Je-".

Second system of the musical score. It continues the melody and accompaniment. The lyrics are: "-ru - sa - lem; Praise the Lord, O Je - ru - sa - lem; Praise thy".

Third system of the musical score. It concludes the piece. The lyrics are: "God, thy God, O Zi - on, Praise thy". The piano part features a *ff* (fortissimo) dynamic marking in the final measures.

God, thy God, O Zi - on, A - men, Hal - le - lu - jah, A - men, A - men.

God, thy God, O Zi - on, A - men, Hal - le - lu - jah, A - men, A - men.

God, thy God, O Zi - on, A - men, Hal - le - lu - jah, A - men, A - men.

CONTENTS OF VOLUME IV.

Those numbers distinguished by a — are printed in Letter-note.

SACRED.	
126	Hark the glad sound, the Saviour comes <i>Co'ville</i>
128	Nativity <i>Leach</i>
	Hail Christmas tide <i>Dr. Lloyd Fowle</i>
129	Saviour, breathe an evening blessing <i>Naumann</i>
130	God be merciful unto us <i>R. A. Smith</i>
131	Deus misereatur <i>Do.</i>
136	O Lord, we praise thee <i>Mozart</i>
	The Lord's prayer <i>Denman</i>
138	Give ear to my words <i>R. A. Smith</i>
140	Ye servants of God <i>Haydn</i>
	O praise the Lord <i>Weldon</i>
	Ye glorious hosts above <i>S. Webbe</i>
	I will love thee, O Lord <i>Hummel</i>
	Amid life's wild commotion <i>M. Haydn</i>
143	Festival March. Processional song <i>Dr. Lloyd Fowle</i>
	Harvest hymn. Single and double chants
144	Thanksgiving Te Deum
145	O Lord, how manifold (<i>Harvest Anthem</i>)
146	Harvest hymn. Village harvest March
	Grace before meat. Grace after meat
	General harvest hymn of praise
147	The harvest home of earth
	Britannia's power shall stand

148	Christmas carols, etc.—	
	See, descending, heaven rending	<i>Fucilla</i>
	Hark the herald angels sing	<i>Zenker</i>
	Ring, ring, sweetly ring	<i>Ensign</i>
	Christmas bells are ringing	<i>Tucker</i>
	The day of days	<i>Miller</i>

SECULAR.

127	Christmas has come	<i>Nageli</i>
	Christmas tide	<i>Bradbury</i>
	Christmas enigma	
	Christmas time is coming	<i>Thompson</i>
135	Hail, thou New Year	<i>Norwegian</i>
	The Year's last hour is sounding	<i>Schultz</i>
137	Serenading under difficulties (<i>Men's voices</i>)	
	Freedom song (<i>Men's voices</i>)	<i>Werner</i>
139	Vocal duets:—	
	Rosy May	<i>Scottish</i>
	All's well	<i>Braham</i>
	Withering	<i>Pleyel</i>
	The old cottage clock	
	Ye daisies gay	<i>Mozart</i>

CONTENTS OF VOLUME V.

Those numbers distinguished by a — are printed in Letter-note.

SACRED.	
151	The God of Israel <i>Rossini</i>
	German evening hymn <i>Lorenz</i>
152	I will cry unto God most High <i>Zingarelli</i>
153	Sound the loud timbrel <i>Arison</i>
154	Bless the Lord, O my soul <i>Mozart</i>
155	Evening hymn at sea <i>R. A. Smith</i>
	O Thou whose tender mercy hears <i>Donelan</i>
156	Glory to God in the highest <i>Heitwig</i>
	Heavenly dwelling <i>Nageli</i>
157	Hark! what mean those holy voices <i>Naumann</i>
158	Blessed is the people <i>Righini</i>
166	Heavenly day <i>Nageli</i>
	The Lord is in his holy temple
174	Announcement of the Saviour's birth <i>Cull</i>
	Hark! the herald angels sing <i>Arnold</i>
	New Year's song <i>Weber</i>
	Man's mortality <i>Haydn</i>

SECULAR.	
160	Land of light <i>Kreutzer</i>
	The richest land <i>German</i>
161	Lovely seems the moon's fair lustre <i>Calcott</i>
162	Song of the new year <i>Arranged from Donizetti</i>
173	Love of country <i>Mozart</i>
	Gypsy chorus in "Preciosa" <i>Weber</i>
	Time has not thinned (<i>2 or 4 voices</i>) <i>Jacks. n</i>
	The wanderer's return <i>Mendelssohn</i>
175	Where the bee sucks <i>Arne & Jackson</i>
	Our native land <i>Richardt</i>

EDUCATIONAL.

163	Tune and time tables. Elementary time exercises, etc.
167	The Choral Primer—a course of elementary training on the Letter-note Method.
172	In wrapper, or in peany numbers, 6d.